

EDWIN H. LEMARE

NEW ORGAN MUSIC

- Op. 79¹ The Lament, Sketch
Op. 79² Consolation, Sketch
Op. 80 Concertstück (in the form of a
Polonaise).
Op. 81 Lullaby
Op. 82 Christmas Song
Op. 83¹ Sunshine, Melody
Op. 83² Moonlight, Intermezzo
Op. 84 Gavotte à la Cour
Op. 85 Bénédiction Nuptiale
Op. 86 Allegro Pomposo
Op. 87 Souvenir joyeux
Op. 89 Cloches du Soir
Op. 90 In the south, Alla Tarentella
Op. 91 Improvisation No. 1 on Sailors Horn-
pipe, British Grenadiers and Rule Britannia



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	15. Toccatà		1 6
	16. Overture		1 6
	17. Meditation		1 6

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To my friend Arthur H. Pollen
CHRISTMAS SONG

1

III Swell (Soft 8' & 16')
II Great (Har. Flute 4') uncoupled
I Choir (Dulciana & Lieblich 8')
Pedal (Soft 16')-III

EDWIN H. LEMARE Op.82

Andante cantabile ♩ = 52

The musical score is written for a three-manual organ and pedal. It is in 4/4 time and features a slow, cantabile tempo. The music is characterized by triplet patterns in the manuals and a steady eighth-note accompaniment in the pedal. The score is divided into three systems, each with three measures. The first system includes a 'Manual' section with staves for the three manuals and a 'Pedal' section. The second and third systems continue the musical themes established in the first system.



First system of musical notation, featuring a grand staff with three staves. The top two staves (treble and bass clef) contain complex passages with triplets and slurs. The bottom staff (bass clef) contains a simpler melodic line.



Second system of musical notation, featuring a grand staff with three staves. The top two staves contain complex passages with triplets and slurs. The bottom staff contains a simpler melodic line. The system includes performance instructions: "(Lieblich 8' Oboe 8' & Trem. only) *mp*" above the top staff, "III" above the top staff, "p" above the middle staff, "(Sw. to Ped. in)" below the bottom staff, and "(Ch. to Ped.)" below the bottom staff.



Third system of musical notation, featuring a grand staff with three staves. The top two staves contain complex passages with triplets and slurs. The bottom staff contains a simpler melodic line.



Fourth system of musical notation, featuring a grand staff with three staves. The top two staves contain complex passages with triplets and slurs. The bottom staff contains a simpler melodic line.

First system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics: *mf*.

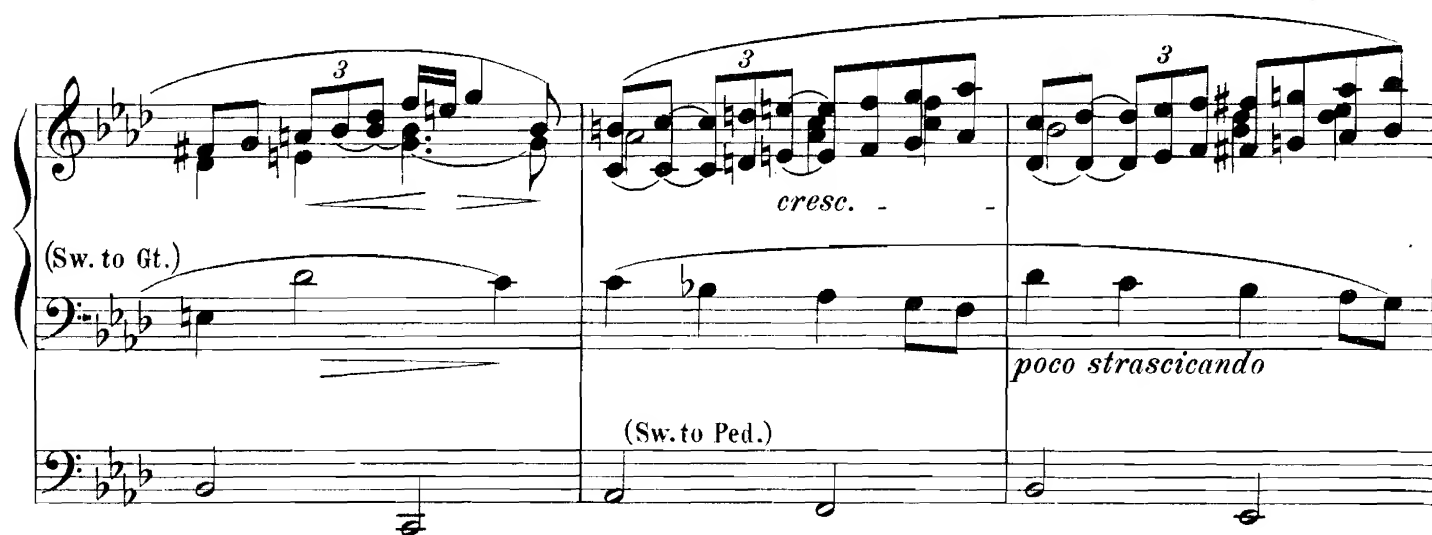
Second system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics: *small.*, *cresc.*.

Third system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics: *dim.*.

Fourth system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics: *rit.*, *a tempo*, *rit.*. Annotations: (Oboe in add Celeste 8' soft 4' & 16'), (Add string. tone 8' & Trem.).



First system of musical notation. The treble staff begins with a piano (*p*) dynamic and features a triplet of eighth notes. The bass staff begins with a mezzo-forte (*mf*) dynamic. A trill is marked in the bass staff with the instruction "(Sw. to Ch.)". The system concludes with a triplet of eighth notes in the treble staff.



Second system of musical notation. The treble staff contains a triplet of eighth notes and a crescendo (*cresc.*) marking. The bass staff includes the instruction "(Sw. to Gt.)" and a *poco strascicando* marking. The system ends with a triplet of eighth notes in the treble staff and a *(Sw. to Ped.)* marking in the bass staff.



Third system of musical notation. The treble staff features a triplet of eighth notes. The bass staff includes a forte (*f*) dynamic and an *a tempo* marking. The system concludes with a triplet of eighth notes in the treble staff.

(Add gradually to full Sw.) *cresc. molto*
 (Full Ch. with Trem.)
poco strascicando

This system contains three measures. The top staff features a complex melodic line with triplets and slurs. The middle staff has a lower melodic line with a tremolo effect indicated. The bottom staff has a single bass note. The tempo/mood is marked *cresc. molto* and *poco strascicando*.

f (Add to full Gt. & Ped.)
 (Ch. to Gt. in)
 (Gt. to Ped.)

This system contains three measures. The top staff has a melodic line with triplets and a second ending bracket. The middle staff has a melodic line with a second ending bracket. The bottom staff has a bass line with triplets. The dynamics include *f* and instructions for adding guitar and pedal.

allargando
ff

This system contains three measures. The top staff has a melodic line with triplets and slurs. The middle staff has a melodic line with triplets. The bottom staff has a bass line with triplets. The tempo is marked *allargando* and the dynamics include *ff*.

(Gradually reduce to soft Gt. Sw. & Ped.)

dim. - *f* - *mf*

(Gt. to Ped. in.)

p

I (Flute 8' & soft 2' or Carillon)

(Lieb. 8' Celeste 8' V. H. & Trem.)

f

29245

(Flute 8' only)

mf poco strascicando

dim.

(V. H. in)

pp misterioso
(Soft 8' only)

dim.

rit. - - - *a tempo*

(Add soft 16')

III

morendo

(Celeste only)

ppp

EDWIN H. LEMARE

TRANSCRIPTIONS FOR THE ORGAN

	Net. s. d.		Net. s. d.
1. ELGAR, E. Salut d'amour (Liebesgruss), Op. 12	2 0	27. WAGNER, R. The Mastersingers, Prelude to Act III	1 6
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J. S. Bach

Selected Organ Works. Edited by E. H. Lemare

1. Prelude and Fugue in D 2 0
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430



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C. J. GREY

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POUR

ORGUE

- | | |
|---|-----------------------------------|
| 1. HYMNE CÉLESTE. | 23. RÉVERIE. |
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| 4. MARCHE SOLENNELLE. | 26. ROMANZA. |
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| " II. PASTORALE. | 31. FANTASIA (in F-min. & maj.) |
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| 9. INTERMEZZO. | 33. ANDANTE in G. |
| 10. OFFERTOIRE. | 34. NOCTURNE |
| 11. FANTASIE SYMPHONIQUE. | 35. MARCHE MILITAIRE |
| 12. SYMPHONY in F. | 36. JOY & SORROW |
| 13. IDYLLE. | 37. ELEVATION |
| 14. MARCHE NUPTIALE (in A-flat). | 38. Festal March (in C) |
| 15. TOCCATA. | 39. Finale symphonique |
| 16. OUVERTURE. | 40. Pastorale (in D flat) |
| 17. MEDITATION. | 41. Offertoire (in E minor) |
| 18. BARCAROLLE. | 42. Postlude (in D) |
| 19. OFFERTOIRE. | |
| 20. 2 nd GRAND CHŒUR. | |
| 21. SALUT D'AMOUR by <i>E. Elgar</i> transcr. | |
| 22. CHANT ANGÉLIQUE. | |

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—	— March	(Westbrook, No. 19)	2 6
—	Rienzi: Overture	(Lemare, No. 22)	3 0
—	— March	(Westbrook, No. 24)	1 0
—	— Prayer	(Westbrook, No. 18)	1 6
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